

# Sets in Order

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(also March)





# *Sets in Order*

Vol. 1 No. 4

Published by and for the Square Dancers of Southern California and for the general enjoyment of all.

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*Get in the Swing*

# DRESS THE PART

By Ethyl (Barnhisel) Taylor

It's fun to Square Dance but it gets to be even more fun when you're dressed for the occasion.

LACES and graces seem to have moved quite dramatically into the sphere of modern living, along with the square dance renaissance.

Closets are bulging these days with beruffled cottons, plaid shirts and denims. Shoe trees are doing double duty in sturdy boots. Ballet slipper bags have found a new place on the wardrobe shelf. In short the silhouette trend, both masculine and feminine, is essentially and happily going western.

Fortunately for the pocket-book, square dance apparel has long-range versatility and can take to home and outdoor living as well as to the

dance floor with equal aplomb. Garments slated to withstand the repeated vengeance of fast dancing, hard-wear tubbing and seasonal style changes can now be considered a truly practical and wise investment.

The ideal square dance frock for the feminine participant is designed for easy action as well as for general effectiveness from the spectator standpoint. Favored is the simple puff sleeve, medium neckline, either round or square, and the wide skirt that may be lifted waist high in the execution of the star and other pretty dance patterns.

Although the tuck-in blouse and skirt will





always be favorites, something new on the horizon is the two-piece dance costume designed to stimulate the one-piece dress through clever adaptation of an attached cummerbund (cq) which fits snugly over the skirt band. This facilitates frequent tubbing for the waist and makes ironing much easier.

Popular too is the pair-off costume in which a full, basic skirt, often of a heavier wrinkle-resistant material such as poplin, is teamed with a variety of tops for a completely different effect at each wearing. A peplum-type overblouse of eyelet, embroidered organdy, print or cotton lace and a paniered floral chintz with bustle back are two of many attractive styles which we have seen recently on the square dance floor.

While the square dance skirt lengths vary from midcalf to ankle, many callers have expressed preference for the longer, fuller skirt-line because of its sweeping grace in motion. There are several means of achieving the bouffant effect, other than the traditional stiff starch route. Two of them are ruffled petticoats and pantaloons.

### **PANTALETES IN FAVOR**

Many who once cast dubious eyes upon the flirtatious pantalette now are including at least one pair (and with satin bows) in their dancing wardrobe.

While there is no set edict for square dance jewelry the trend has been toward the old-fashioned pieces or western. The simulated cameo on black velvet band and silver jewelry in its wide variety of patterns, some in matching neckwear and earring sets, are equally effective.

Women who enjoy the "barefoot" freedom of the heeless shoe are wearing the paper-weight professional ballet dance slipper. They are held secure by a strip of half-inch elastic sewn across the instep or by lacing ribbons through metal eyelets.

There is also a professional dance shoe with flat heel, very flexible sole and instep strap. However many inexpensive casual and play shoes, preferably of kid with soft toe, are quite adaptable for square dancing and equally comfortable.

Obviously the gent's wardrobe problems for square dancing are much more simple. His chief concern seems to be keeping the crease sharp

and true in his frontier pants and his tie slide from slipping. There was a day when he was happy with a pair of Levi's and a calico shirt or two. But to keep pace with the fashion stride of his charmingly garbed partner he is becoming increasingly style-conscious.

### **MAN'S COSTUME MOST COLORFUL**

In fact the man threatens to become the most colorful figure of the two with his richly embroidered western shirt, gleaming silver accessories and highly polished cowboy boots.

### **THE AUTHOR**

Ethyl Taylor, Editor of the Women's Section of the San Fernando Valley News, has been doing an outstanding job of good public relations work for Square Dancing in her newspaper during the last year. A regular feature in the Valley Newspaper lists current Square Dance doings in the area, presenting a complete calendar of events from week to week. Another outstanding feature entitled "With the Square Dancers" plugs every bit of Square Dance news and little stories about the people who make it. "Plugs" for the roundups, special dances and yes, also for "Sets In Order" are presented to the thousands of News' readers. Ethyl herself has been a Square Dance enthusiast and regularly attends several of the Valley groups.

His easy assurance on the floor and dance technique are always heightened by the correct costume. The western shirt is handsomely tailored, often featuring contrasting yoke and piping, and as conservative or elaborate as the wearer's taste. But with spring and summer around the corner the washable cotton checks and plaids will probably move back to No. 1 spot.

Likewise elective is the style of masculine square dance footwear, ranging from the ordinary walking shoe or moccasin to the flat heel jodphur, elasticized boot shoe with varying heel heights, to the typically western boot with 2-inch cowboy heel.





Photos by  
Joe Fadler



**I**T's happening every day in the week and it's been happening every week for the last couple of years in and around Los Angeles—getting more frequent all the time. We're speaking of the number of people being sold on Square Dancing.

You can always tell the beginners. (1) They come all decked out for some social affair. Undoubtedly the woman in the picture has "shanghied" her man into the hall. On the way to a movie the wife "suggests" that they stop in for a minute and see what the folks are doing. He, of course, is dressed in business suit and she has on her high heeled shoes, fancy dress and all.

They'll never come back again—but they do, two weeks later perhaps dressed a little bit

less formally. (2) He in his slacks and sport shirt and she in her low heeled shoes and skirt and blouse. The next couple of weeks they just sort of follow along, wearing whatever's comfortable. Then suddenly they both show up at the "barn" (3) she in some made over house dress with the hem let out, some added lace here and there, and he in a pair of levies or slacks and cotton shirt. By this time they're really in the groove and doing solid.

The last act. (4) The Jones' show up one evening "fit to kill". She complete in gown, pantaloons and all—he in cowboy outfit complete from Stetson to Justin. It's too late now to unsell this couple—they've really gotten the bug!

Our models are Mr. & Mrs. Bill Slinkard







# TEXAS STAR

Proper introduction.

Gals to the center and back to the bar,

Ladies take two steps into the center, snap the fingers on their right hand, make a sharp left turn swinging their skirt as they do so and walk back to their partner and face the center of the set.

Gents to the center and form a star with the right hand cross.

Gents into the center and with elbows touching at shoulder heights, hands held at the top of the pile.

Back with the left and *don't get lost*.

Men reverse directions with left hands held at top of pile, left elbows touching and turn the star in the direction they're facing.

Meet your sweetheart, pass her by, hook a new girl on the sly.

Men turn the star until they have passed their home spot and the girl they were just with and offer their right elbow for the left elbow of the new girl who hooks and joins the rotating star.

The men back out and the ladies go in and you form that Texas star again.

Men break their left hand star but keep their partner on their right arm — back out of the star and the ladies form a right hand star — this time holding the hand of the girl across from them keeping their arm straight in a star.

Now the gents go in and the ladies back out and you turn that Texas star about.

The ladies just back out of the center and the men go forward into a left hand star—still keeping their girl on their arm.

And the men back out with a full turn around *like a Jay-bird walking on frozen ground*.

This time instead of catching the star the first time around the girls go completely around, missing the star the first time and catching on the second—keep the star going around as soon as it is formed.

Now the ladies back out with a full turn around *like a scared old rabbit that's chased by a hound*.

This time the men go in missing the star on the first time and catch it on the second time.

Break in the center and everyone swing.

Promenade around the ring.

The men turn their partner under their arm and promenade back to the man's original home.

**EXPLANATION:** This dance is repeated three more times; each time the man getting a new girl and leaving her at his home spot, passing her, and picking up the next one. At the end of four times he has his original girl. The patter, set off in italics, often makes the dance more interesting but is not necessary to make the figure complete. **NOTE:** In promenading the girl home from a swing in this particular dance and in many others, if the couple is *less* than half the distance from the man's original home at the time the promenade is started then the couple will promenade entirely around the square before stopping at the man's home. If, however, the swing and promenade starts *more* than half the distance to the man's home the couple will just promenade home and stop.

# SPINNING WHEEL



**T**HE Spinning Wheel as popularly called here in Southern California was originated by Jerry Long in Phoenix, Arizona, and is printed here much as it appears in "West Texas Cowboy Square Dances" by Jimmy Clossin and Carl Hertzog.

**First two couples balance and then you swing**

First and opposite couples swing partners.

**Now lead right out to the right of the ring**

Forming two rings with side couples.

**Circle half, don't you blunder,**

Turn circle only half way around.

**Inside arch and outside under**

Lead couples will be outside, other couples form arch  
and lead couples go through to center.

**Right and left through and then turn back**

Only the two lead couples.

**Now chain the ladies in the center of the floor**

Leading couples only.

**Then turn and chain with the outside four**

One chain and men take new partner.

**Turn your new lady and all promenade**

Promenade in original order.

**Now promenade single file**

**Lady in the lead Indian style**

**You make a wheel and spin it awhile**

All eight left hands to center, right hands on left shoulder  
of person in front.

**It's a spinning wheel, so roll it along**

**But turn right back you're goin' wrong**

Same thing opposite direction, right hands to center, left  
hand on shoulder of person in front.

**Gents reach back with your left arm**

Left hand over the right shoulder to your partner for  
a do-pas-o.

**Tie 'em up like a ball of yarn**

**Now a do-pas-o will do no harm**

**Spin that silk, spin that cotton**

**One more change and on you're trottin'**

**Now promenade around that loom**

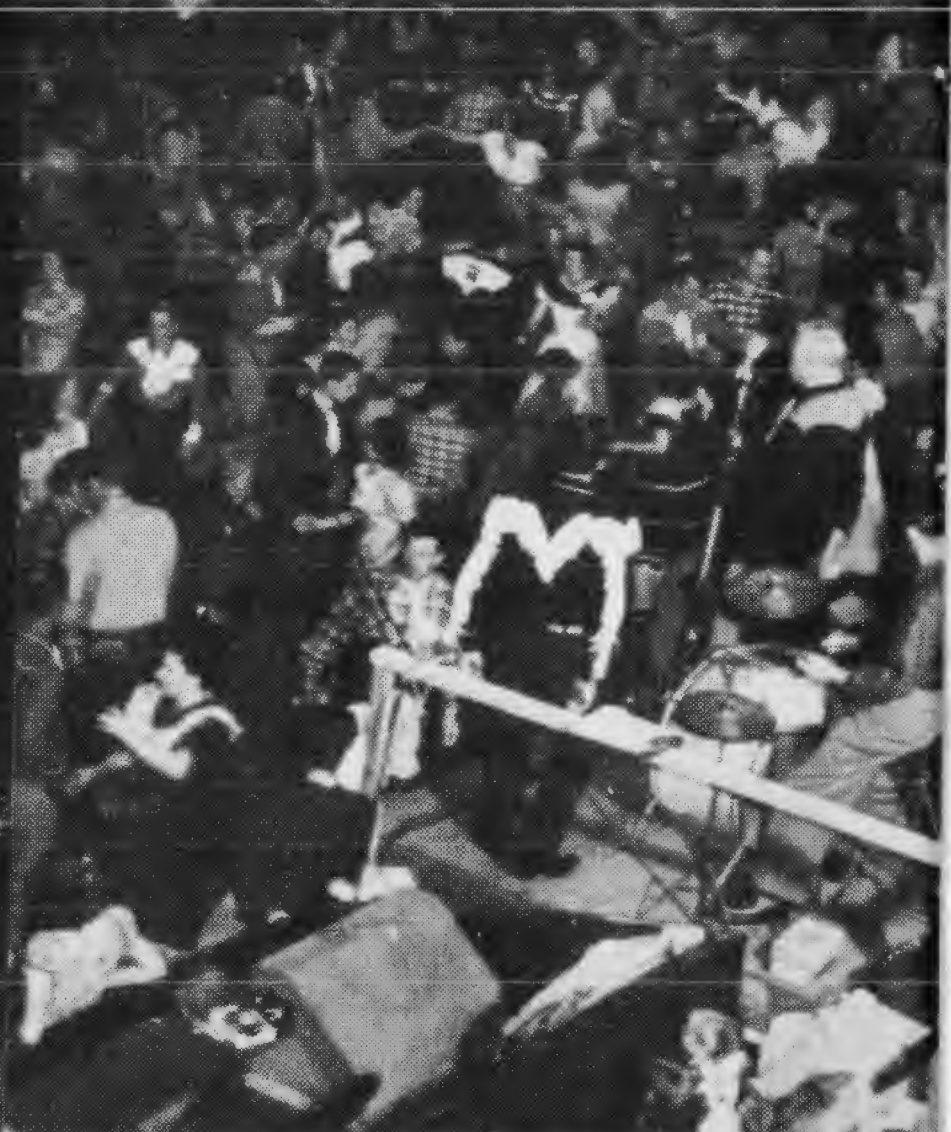
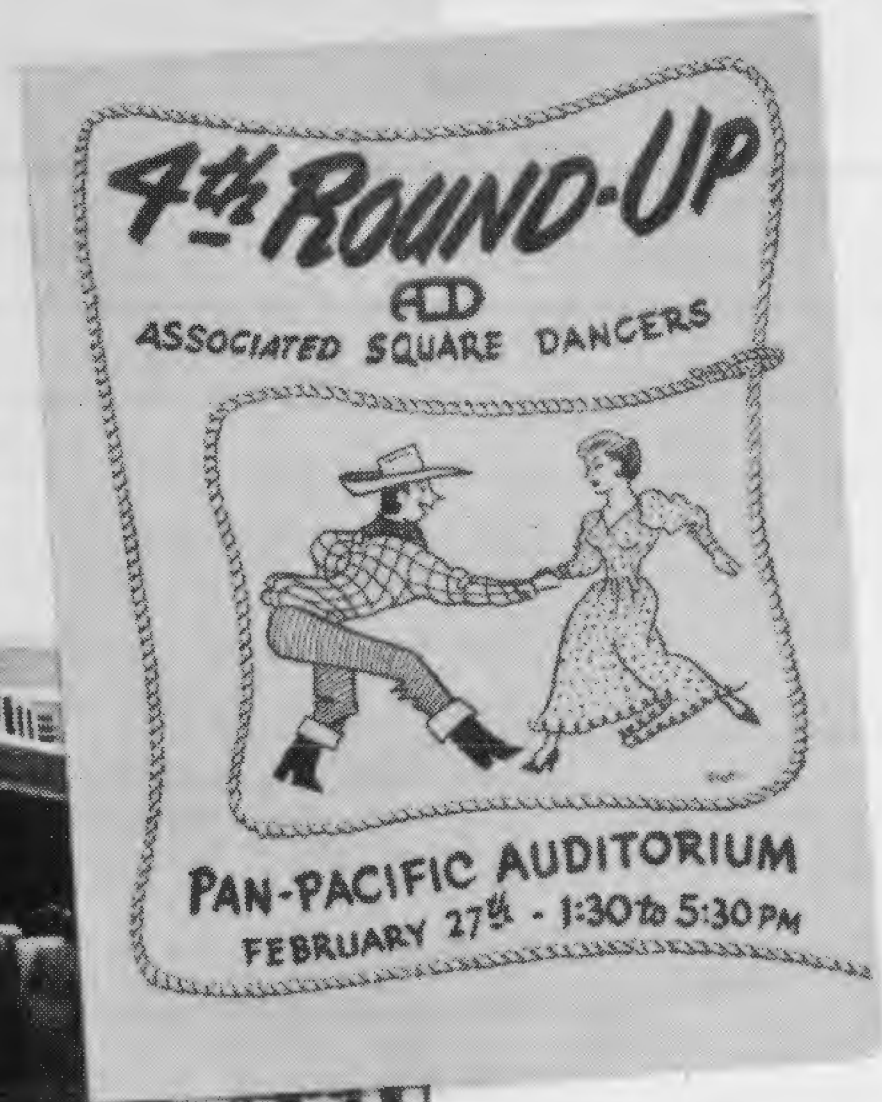
**Oh promenade like a bride and groom**

**ROUTINE:** Call first four twice (first couple with opposite  
couple).

Call side four twice (side two couples).

("Sets In Order" is the magazine for everyone interested in Square Dancing, the newcomer and oldtimer alike. For that reason, with this issue, in addition to presenting a fairly new and more complicated square we'll present one of the real oldtimers and more basic figures. Each future issue will contain both old and new squares.—Ed.)







"There just isn't enough room in any hall in Southern California large enough to begin to hold all the Square Dancers in the area." That feeling was more than ever made clear Sunday afternoon February 27th when between 1,400 and 1,600 Square Dance members of the Associated Square Dancers filled every available spot of the otherwise spacious Pan Pacific Auditorium. Bright costumes, eleven callers, a recording orchestra, television and grand stands filled with several thousand spectators made one of the most spectacular pageants of Square Dancing yet presented before a Southern California audience.

Regardless of the crowd and the close dancing conditions, the general impression was that here indeed was the real evidence of the progress the nation is witnessing in the over-all Square Dance movement.

(Photographs by Jean Acker and Joe Fadler.)







Over 2,000 people watch while ten squares of dancers are put through their paces by caller Ralph Maxhimer at the Bakersfield, California presentation of "100 years of Square Dancing in California."

**M**ORE than 2,000 people in Bakersfield, California got their first real taste of Western Square Dancing in Harvey Memorial Auditorium. Sponsored by the Bakersfield Recreation Commission headed by Harry Glore, Superintendent of Recreation, and the Circle-Eight Folk Dance Club, the program was based around the theme of 100 years of dancing in California.

Master of ceremonies Kenneth M. Updegraff, President of the Circle-Eight Club, narrated the program, which showed the evolution of the dance in our State starting with some Mexican dances of 1769, the Russian (1812-1841) and the pioneer dances brought across the prairies in 1849 and after. Other dances showed the influence of the various nationality groups as they took their place in the history of California.

High point in the evening's entertainment was the display of American Square Dancing as presented on the stage by almost ten squares of dancers costumed in traditional togs of many nations. Ralph Maxheimer, brought from Los Angeles for the occasion, called the squares both during the program and in the three hours of open audience participation dancing that followed. Following this good start the people of Bakersfield are clamoring for more of the same, and Ralph Maxheimer leads the special Square Dancing Leadership Training Institute set for April 22, 23, and 24 in that city.

Bakersfield is just one of the many neighboring cities to the Los Angeles area which are inviting Square Dance callers, instructors and groups into their midst to pass on the fundamentals of Square Dancing as done in the Southern California region and which is taking such a strong hold throughout the entire country.



Like all other contributors to "Sets In Order" Carl Hubenthal, our cover artist, is a Square Dance enthusiast of the first degree. Carl has been a top-notch illustrator and artist for many years and is well known in Southern California publication circles. Together with his wife, Elsie, he manages to hit approximately two Square Dances a week.



# THE SQUARE OF THE MONTH

## THE "I.Q."

First couple balance, swing  
 First gent out to the center of the ring.  
 Balance to the girl to the right of you  
 Right to the girl in back of you  
 Left to the girl to the left of you  
 Right to the girl across from you  
 Bow to the girl you balanced to  
 And out to the center.  
 Repeat three more times for the first man,  
 beginning with the third line above.  
 On the last repeat the last line is:  
 "Swing, swing everybody swing."

The whole thing is called for each gent and each lady in turn. This makes the dance rather long so it is better to call opposites out simultaneously as soon as a group begins to know the dance. This of course cuts the total time in half and adds to the confusion and hence the challenge of accomplishment.

**EXPLANATION:** The active gent momentarily stands alone in the center of the ring with his back to his partner. He then does a quarter turn to his right and bows to the original lady on his right. He then turns to the opposite direction and turns his original corner with his right hand. Then he turns to his left and turns his original opposite with his left. He crosses the ring and turns his original partner with his right. He then turns to the right and turns his original lady on the right with both hands and quickly steps out to the center with his back to her, ready to repeat the whole routine advancing one lady to his own right.

It doesn't sound so very confusing but at high speed, with no pauses, it is excitingly difficult.



RAY SHAW

## About the Caller

Recently retired Vice-Principal of Venice High School but still going strong in dance circles is Ray Shaw, our "Caller of the Month". Born in Kansas, raised in California, educated in Colorado as a Civil Engineer and some ten years running over the United States, Canada, South America and Japan, first as a Railroad Engineer, then three years in Musical Comedy, two years as a Director of Fairs, and finally as a school teacher puts Ray in the "most traveled" caller class. Always dancing, either professionally or socially, Ray danced on Broadway with the original "Merry Widow" cast and was virtually forced into square dance calling with the advent of his brother's (Dr. Lloyd Shaw) book. He was one of the organizers of the Hollywood Peasants and is today one of Southern California's busiest callers.





“THE Associated Square Dancers” of greater Los Angeles hold a Square Dance “Roundup” every other month. The “Western Square Dance Association of San Gabriel Valley” has a Square Dance “Jam-boree”. They have a wonderful time—improving and widening their knowledge of Square Dancing—while having fun! Let’s give our “Square Dance Stampede” the real Western pioneer spirit and show “those flat-landers” how to really have fun.

With those words of invitation passed on to the more than 20 Square Dance groups in the San Bernardino and Riverside counties area, the promotion for the first Square Dance “Stampede” in that area was started by the activity’s leaders.

Renting the largest hall in San Bernardino to house the several thousand dancers they expect to attend this gigantic affair April 3rd from 1:30 to 5:30 P.M., the community is looking

forward to an outstanding array of Square Dance calling, and dancing talent never before seen in those parts.

The “Stampede” committee headed by Ed Gilmore, caller and instructor in the area; John Boyd, President of the Yucaipa Square Dance Club; and Neil S. Jacobsen, Director of the Redlands Recreation Department, anticipates a record turnout to this first attempt at a mass Square Dance display.

One unusual preparedness feature of the “Stampede” was the issuing of a ten-page bulletin to all Square Dance clubs and callers, which listed each of the ten Square Dance callers to be featured at the “Stampede”, together with the name of his call and the call itself with a complete explanation. With this list in their hands more than a month prior to the dance itself, instructors in the area can get their dancers well versed on every turn of the “big afternoon”

### NOTE TO SUBSCRIBERS:

In order to “catch up with ourselves” we have combined the March and April issues of “Sets In Order”, making them into one issue which is numbered Volume 1 Number 4.

There will be no regular March 1949 issue and subscribers will still get their full twelve copies for their year’s subscription.

Hereafter subscribers should get their copies by the first of each month. Copy and advertising deadlines fall on the 8th of each month previous to publication.

—Editor



# THE GUEST CALLER

## THE YUCAIPA TWISTER

Use any introduction ending with a swing.  
Go to the left with the old left wing  
A right hand round your own sweet thing  
And star by the left in the center of the ring.

Allemande left, right forearm turn around partner and four gents star with left hand in center of set. Ladies remain in place.

**The right hand back and take your pretty maid  
Walk right around in a star promenade.**

Gents reverse with a right hand star and pick up partners on left elbow or with left arm around their waist and continue star promenade half way around the set.

**The gents swing out and the ladies swing in  
Go full around and we're gone agin**

Gents break with right hand and swing out backwards, swing partners around once and a half and the ladies join left hands in center and return to home position with star promenade.

**The gents double back on the outside track**

Ladies release partners and continue counter-clockwise star. Gents step out with a right face turn and walk clockwise around the set and meet partner on the opposite side of the set.

**You meet your own with the right hand round  
Go all the way round**

Turn partner with a right forearm turn one complete turn.

**Then to the left with the left hand round  
Half way round**

Turn corner with left forearm turn a half turn.

**Back to your own with the right hand round  
Go all the way round**

Back to partner with another full turn with right forearm.



**ED GILMORE**

Big "sparkplug" in San Bernardino and Riverside counties is Ed Gilmore. A caller for some two years, Ed is responsible for a great deal of the growth and progress in his area. Presented here for the first time is Ed's original call "The Yucaipa Twister".

**The right hand lady with the left hand round  
Half way round**

Then repeat half turn with left forearm with the right hand lady

**Your own by the right go all the way round  
Back to partner with a full turn with right forearm.**

**Go to the left with a left allemande  
Your right to your own and a right and left grand**

**It's hand over hand around the ring  
When you meet your own you give her a swing.**

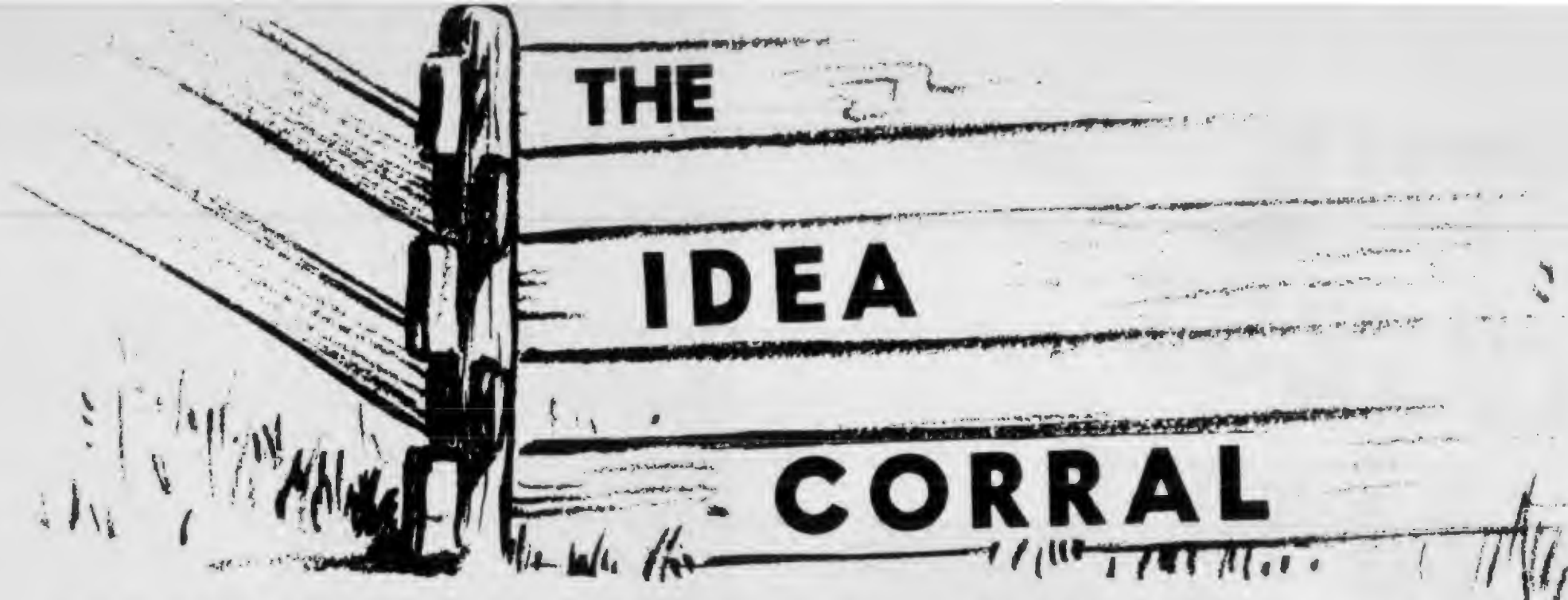
Allemande left and a grand right and left to partner and swing twice.

**Do-sa the corner girl, give your own a pretty little whirl**

**And all run away with the corner girl.**

Do-sa-dos with corner, turn to meet partner with right hand. Ladies do a right face whirl and gents release them and do a left face turn and take corner as she finishes whirl and promenade home. Swing new partner and repeat entire figure three times.





## PROPER IDENTIFICATION

Club insignia will add an extra perk to your square-dance outfits. These can be in the form of ear-rings, locket, or brooches for the girls; tie-clasps and even belt decorations for the men. The silver wagon wheel identifies the wagon-wheelers; the tiny boot ear-rings and tie-clasps in silver are worn by the Heel and Toe group; a slender silver circle with an 8 inch middle makes attractive locket and tie-clasps for the Circle Eights. Adapt your own club name to some insignia that will be easily recognized. Nearly every square-dance group has someone whose talent for design could be touched off in this direction. New ideas on this are coming up all the time. Whereas the insignia can be in metal—copper could be worked in as well as silver—other mediums such as wood, leather and ceramics offer possibilities. The Double Elbow club has ceramic medallions in locket and tie-clasps—stylized crossed elbows in green on a white background. Lightweight to wear and ef-

fectively different to look at. In the matter of belts, one enterprising gent bought a plain belt of handsome leather and plans to have it tooled with his club insignia. Shirts and dress-yokes could also be embroidered with a club design.

## SOLUTION TO DRAG

Here's a hint to the gals who have had a heavily beruffled skirt drag down uncomfortably on the bodice of their square-dance dresses. Leah Christensen, of Kelso Squares, offers this suggestion. If you're one of those smart cookies who can make her own pretty dresses, make a double bodice! Just line your whole bodice with the regular bodice pattern. This not only eliminates seam finishing, for you can turn the whole thing to cover up the seams, but it provides extra strength for your heavy skirt to be attached to, giving balance to the dress. Also, it doesn't wear out as quickly in that crucial section around the waist and back-middle, and it washes easily.

## TRY THIS INTRODUCTION

Are you introduction happy? There is nothing quite so boring as starting out each dance exactly the same and new introductions are always in order. Here's a simple one that works out very well:

**Honor your corner, and then the girl that you know.**

Bow to your corner, then your partner

**All four gents grand do-sa-do.**

Starting at the same time all four gents lead across the ring, letting the man to the left have the right of way, then backing around the other three men making a loop to home. The do-sa-do figure used here is similar to the one used if two persons were going back to back.

When synchronized properly there should not be too many broken arms.

**Now swing your honey and around you go.**

Men just back up to their original place beside their partner, then swing their partner.

**Now allemande left, etc.**





FOR THE CALLER:

# BEHIND THE MIKE!

**T**HE sooner the Square Dance caller realizes that it isn't the individuality that makes Square Dancing the successful entertainment feature that it is today the more rapidly will that caller progress and become "top" material.

True, the personality traits of the caller must be pleasing but the personality must at no time over-shadow the basic fundamentals of calling, the elements which draw and hold the dancer. Actually the finest caller is the one that isn't noticed—he's the one who doesn't continually cry by his actions "hey, look at me—I'm the big shot here."

Listed here in the order of their importance are nine fundamentals so important to the good caller:

(1) **CLARITY.** There's nothing so aggravating as not being able to hear what the caller has to say. Practice speaking clearly. Enunciate so that a person in the farthest corner can distinguish your calls.

(2) **RHYTHM.** Don't fight the music. Some callers could do better without any music at all rather than insisting on calling with complete disregard to the rhythm of the music. Catch the strong beats and let your calls harmonize — not fight the tempo.

(3) **COMMAND.** Be able to distinguish clearly between the "order for execution" of a particular dance and the fill-in or patter. The dancer should feel no hesitancy in getting his commands a few beats ahead of the time of execution. The commands should be sharp and clear and easily understandable.

(4) **PITCH.** There's nothing more dull than the monotonous hum of the one pitch caller nor anything so distracting as the sing-song artist who pays little or no respect to the music. Alter your voice for interest and attention. Don't stay

on the same note in your calling all evening but bounce around a bit with the music.

(5) **TIMING.** Don't keep the dancers waiting. Keep a steady flow on the floor by presenting them with their next call a suitable number of beats ahead of the time they will be ready to put that into action.

(6) **PATTERN OR JUDGMENT.** This is where experience enters into the picture. Make the dances interesting but don't throw the dancers off balance by "throwing the book" at them. Think in form of a complete picture — weave your dancers through the pattern without ugly breaks, jerks and gaps. In good Square Dancing smoothness of pattern resulting from good judgment on the part of the caller is a necessity.

(7) **TANG-FLAVOR.** Here we come into the individual caller's personality. Use that tang and flavor which belongs to you without adopting some personality that belongs to another. "There is only one job in this world . . . to be your own best self." Develop the style that is most nearly you. Take out the kinks — ask for help from those who dance to your calling and develop "you".

(8) **EXCITEMENT.** A Square Dance call is not a lullaby. Demand the attention of your dancers. Keep them on their toes by the contagious pulse of your calling.

(9) **PARTICIPATION.** Be part of the crowd. Enter into the spirit of the dance. Let the gang know that you are at one with them and not pulling against them in some unexplained contest between the caller and his "floor".

These are but a nucleus, a bare outline for the caller to follow. These are notes taken while attending the Caller's Institute in Colorado Springs. Hang on to them — they are oh, so important.





It was Jamboree time  
 night, January 29, with  
 members of the Western  
 Association of San Gabriel  
 Keppel High School  
 fourth and largest Jamboree.

Experimenting with the  
 Jamboree procedure the  
 Association used four callers in  
 caller approximately 100  
 and round dances. Cho-  
 were Jack Hoheisal, D.  
 and Bob Osgood.

Presented as a "bonus"  
 the San Gabriel Association  
 admitted free of charge  
 of their identification.  
 was considered to be one  
 San Gabriel Valley group  
 Associated Square Dance  
 isn't a hall large enough  
 Square Dancers in the area.





# JAMBOREE

time again on Saturday when over a thousand Eastern Square Dance Association Valley met at Mark to take part in their jamboree.

A new theory of Jam-San Gabriel organization in the area allotting each one hour for his calls chosen for the experiment Del Halley, Walt Byrne

mus" to the members of Association members were large upon presentation. All in all the evening quite a success and the group feels as does the dance body that there just enough to house all the area.





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**NORTHERN CALIFORNIA  
CALLERS ORGANIZE**

Square dance callers from various parts of Northern California met on February 20th to organize the area's first square dance organization. Over 30 callers and their partners gathered at the Sokol Hall in San Francisco to adopt a constitution and elect officers for what will be known as the "Square Dance Callers Association of Northern California."

Purposes of the association are to foster and encourage American square and round dancing, to encourage the use of live callers and music, to standardize the definitions of calls and terms, to maintain a caller's directory, to exchange calls and ideas, to develop new callers, to provide callers with information covering music, equipment, and facilities, and to devise and publish a code of ethics for callers.

Plans have been outlined for sponsorship of monthly Square Dance Jamborees open to all square dancers.

Officers of the new association were elected as follows: E. W. "Bish" Bischoff, president; Jack McKay, vice-president; Edith Thompson, secretary; Ralph Clark, treasurer; Barry Binns, program chairman; Paul Hungerford, membership chairman; Mildred Buehler, research chairman; Jack Sankey, publicity chairman; and Phil Maron, historian.

**AUSTIN DOINGS**

Special engraved invitations complete with a Seal of the State of Texas went out to top Square Dance personalities throughout the country to attend a special Governor's Inaugural Ball, one of several held, Tuesday evening, January 18th, on the campus of the University of Texas.

Governor Jester, a great enthusiast for Square Dancing (who in Texas isn't?) takes an active hand in the promoting of Square Dancing throughout his state.

The Texas State Federation, quite active in the area, is rapidly completing plans for its great Second Annual Texas Square Dance Festival, April 7th, 8th, and 9th in Gregory Gym in Austin, Texas — vacationists to Texas please note.





## REGISTRATION OPEN FOR SQUARE DANCE SCHOOL

A fine opportunity for Square Dance enthusiasts in the West is offered by Herb Greggerson, noted caller of El Paso, Texas. Herb's Ranch Dance School will be held again this year at Ruidoso, New Mexico, the 7th through the 11th of June. The cost is \$60.00 per person for room, board, and tuition, and the class which is open to those who already know how to Square Dance is limited with only a few places remaining to be filled. Incidentally, Herb plans to visit Southern California once again during July and Square Dancers who remember his visit of last year look forward to setting out the welcome mat for him and his lovely wife, Pauline.

## Houston Plans for Record Crowd With Gigantic Spring Festival

Just how large can a Jamboree or Roundup get? That seems to be the question that Square Dance groups throughout the country are trying to solve. Biggest challenge yet will be taken on by the folks in Houston, Texas, with their annual Spring Festival on April 8th and 9th, 1949.

For the occasion the huge Coliseum in the center of Houston has been rented. Besides a seating capacity of 10,000 there is a dancing space of 105 by 225 feet square free of columns or any hindrances.

The afternoon of April 8th and 9th will be dedicated to instructions of new dances. When the dancing begins in the evening there will be very little instruction but lots of advanced dancing to the top callers in Texas and guest callers from different parts of the country.

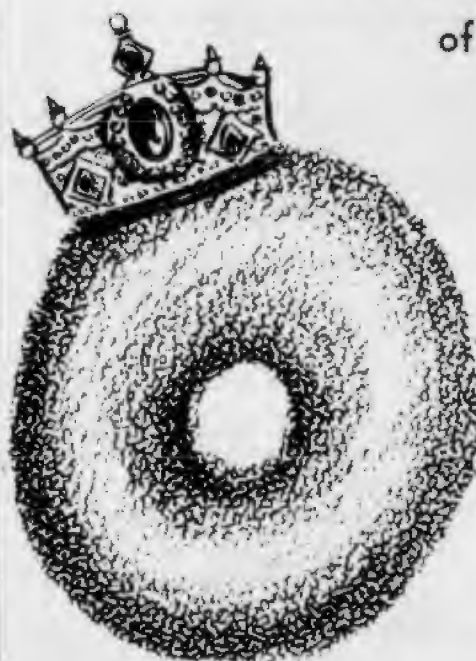
Out of state visitors are cordially welcome to this dance to which no admission charge will be made. For the follow-up story and pictures of this outstanding Square Dancing event see next month's issue of "Sets in Order".

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## From the FLOOR

DEAR EDITOR:

After attending My LAST Roundup at the Pan Pacific yesterday, I have to admit I was very disappointed. I thought I was going to a good old fashioned square dance; instead, I attended a stampede.

Having lived for many years on a cattle ranch in the middle west, and dancing square dances for a long time, this performance reminded me of a herd of five thousand head of cattle that I saw stampede once, when I was a child.

Three years ago when I began attending square dances in Southern Calif., it was very nice. We had time for at least a few of the old fashioned graceful steps that go with the old fashioned dance. We could swing twice and sometimes three times, when we moved around lively.

About six or eight months ago we had to cut out the do-sa-dos, when each couple completed their part of the dance. Now we had to eliminate that and swing in a rush just once, to get ready to start the next race. A short time back we were asked to eliminate the balance back on the allemande left, because it takes too much time, and the race has grown so rough people are getting injured in the cram, such as kicked in the shins, feet stepped on, elbows in the face. Then the twirl at the beginning of the promenade, for fear you will be late for the next mad dash. Then yesterday we had to forget the swinging, or we were all out of whack. Some time ago we had to cut down to just once around on that, to save time.

## SOUTHERN CALIFORNIA SQUARE DANCE CALLER'S SCHOOL

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SUNset 14183



We don't know where everyone is going in such a rush, and we doubt that anyone else knows as far as I can see, they never go anywhere.

After three dances yesterday our group decided to sit out and watch the rest. When we had sat a while just watching the wild racing, we went among some of the spectators and asked how they liked it. We received some very amusing answers. One lady said, "It reminds me of a hog calling contest, with each caller trying to see who could call the fastest."

The Big Apple or the jitterbug are a lot more graceful and just as sensible and prettier to look at than yesterday's racing. Even people that saw the dance over television could see and have remarked to us that many of the sets were unable to keep up and many were standing all in a muddle, which to us gives a very poor im-

pression of the modern square dance to the public.

I think if you were to ask the people who square dance all the time you would find that the greater percent of them would prefer dancing at a much more moderate rate of speed.

Now until the callers of Southern California discover the difference in a roundup and a stampede, but still loving a good square dance, we remain,

*Mr. & Mrs. Fred J. Petersen*  
Los Angeles

(Our thanks to Mr. & Mrs. Petersen and the many others who voiced their views on the recent Roundups and Jamborees. There are perhaps many who would like to add their comment to this and other letters and articles which appear in "Sets In Order". Incidentally, the timing on the Roundup was fast. Average on the dances was approximately 152 M.B.M. —Ed.

*(Continued on Page 22)*



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**DEAR EDITOR:**

This may seem a rather odd letter but I felt in writing to you I might obtain answers to some questions I wish to ask.

I am a square dance fan and would rather square dance than anything I know. I work in an office all week long and square dancing is a marvelous diversion from the work-a-day world.

My problem is this—I have no partner and I realize to square dance one must have a partner. I have several friends in the same boat. So what I am trying to find out is—is there a group where people without partners could go and dance, or could such a group be started?

I have tried various recreation centers, Fern-angeles, Stonehurst, Griffith Park, Inglewood, Roscoe, Plummer Park, over a period of a year but the same problem arises at them all. There aren't hosts or hostesses at these places to introduce the odd people.

I went to last Sunday's Roundup at Pan Pacific Auditorium merely as a spectator. I was talking to one of the girls there and she admitted the same problem as I—no partner. She suggested I write you and perhaps a group of this kind could be started.

I assure you I am not taking this way of finding a man, but I do like square dancing. It's good, clean fun and does make one forget the trials of everyday living.

I would appreciate a reply. Thank you.  
(NAME WITHHELD)

(Can you help out our bewildered reader? This seems to be a very common problem here in Square Dance circles and any group coming up with an adequate solution should prove most popular.—Ed.)

---

**A SQUARE DEAL**

A real bit of ingenuity is evidenced on the business card of one Southern Square Dance caller who, along with the information concerning his availability for Square Dance calling and the situation on orchestras, etc., loudly broadcasts the fact that he is able to furnish baby sitters upon request—Mmmmm! Let's have more of that.



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1077 Lady Half Way Round The Rout	1079 Bird in the Cage Sally Goodin
1078 Lady Round the Lady Cheyenne Whirl	1080 Missouri Hoedown Split the Ring and Elbow Swing

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1096 Red River Valley Hot Time in the Old Town Tonight	1098 Buttons and Bows Glory, Glory Hallelujah
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**FD-17 ALBUM**

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**FD-18 ALBUM**

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**FD-19 ALBUM**

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# **SOUTHERN CALIFORNIA SQUARE DANCE DIRECTORY**

The January and February issues of "Sets In Order" contain complete listings of both "open" and "invitational" Square Dancing in and around the Los Angeles area. Another complete listing will appear in the May or June issue. Starting with this issue corrections and additions to both invitational and open groups will be listed.

## **MONDAY**

Slippers and Boots  
Marshall Jr. High  
Pasadena  
2nd Mon.

Carl Myles  
Caller

Fiddle and Bow  
Temple City Womens Club  
4th Mon.

Carl Myles  
Caller  
Invitational

Lockheed Employees Recreation  
Club Square Dancers  
1881 Empire, Burbank  
1st & 3rd Mon.—Beginners  
2nd & 4th Mon. Advanced

Bill Ray  
Caller  
Invitational

Dudes & Dames  
La Casita, Pasadena  
1st & 3rd Mon.

Frank Hamilton  
Caller  
Invitational

Rhodes Square Club  
Rhodes Playhouse, Pasadena  
2nd & 4th Mon.

Frank Hamilton  
Caller  
Invitational

## **TUESDAY**

Foot and Fiddle  
La Canada School  
1st Tues.

Carl Myles  
Caller  
Invitational

Promenaders  
El Segundo City Hall  
2nd Tues.

Carl Myles  
Caller  
Invitational



San Gabriel Circle Eight  
Temple City American  
Legion Club House  
4th Tues.

Carl Myles  
Caller  
Invitational

"Over 60" Dance Club  
Washington Park  
Grand and Towne Ave., Pomona  
3rd Wed. 7:30-9:30 P.M.

Betty Grass  
Caller

Faculty  
Mark Keppel H.S. Cafeteria  
Alhambra  
1st & 3rd Tues.

Garry Korn  
Caller

NOTSwingers  
Webster School, Pasadena  
1st & 3rd Wed.

Frank Hamilton  
Caller

Invitational

(Open to Employees of Navy Ord. Test. Station)

Beginning & Intermediate Class  
Pomona High School  
605 E. Holt, Pasadena  
Every Tues. 7-10 P.M.

Betty Grass  
Caller  
Adult Education

Square Strutters  
Westridge School, Pasadena  
2nd & 4th Wed.

Frank Hamilton  
Caller  
Invitational

Santa Anita Oakies  
Pasadena  
2nd & 4th Tues.

Frank Hamilton  
Caller  
Invitational

#### THURSDAY

Guild Square Dancers  
St. Agathas Church Parish House  
Huntington Dr., San Gabriel  
4th Thurs.

Cary Myles  
Caller  
Invitational

Eagle Rock Playground  
1840 Yosemite Drive  
Eagle Rock  
1st & 3rd Thurs.

Bill Ray  
Caller

#### WEDNESDAY

Double Squares  
Wilmar Womens Club  
4th Wed.

Carl Myles  
Caller  
Invitational

Santa Ana Squares  
Santa Ana  
2nd Thurs. (irregular)

Doug Crowe  
Caller  
Invitational

Pomona Junior Hoedowners  
Washington Park  
Grand and Towne Ave., Pomona  
2nd & 4th Wed. 7:30-9 P.M.

Betty Grass  
Advisor  
Junior High

Pomona Hoedowners  
Washington Park  
Grand and Towne Ave., Pomona  
2nd & 4th Thurs. 8-10 P.M.

Jack Stewart  
Caller  
Invitational

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Arroyo Drive, Pasadena  
2nd Thurs.

Frank Hamilton  
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Invitational

Frank Hamilton  
Caller  
Invitational

## FRIDAY

Unitarian Wranglers  
1st Unitarian Church  
2936 W. 8th St.  
2nd & 4th Fri. 7:30 P.M.

Dave Clavner  
Caller  
Intermediates

Sepulveda Squares  
Sepulveda Woman's Club  
15236 Parthenia St.  
Sepulveda  
1st, 3rd & 5th Fri. 8 P.M.

Don Shaw  
Caller

La Habra Squares  
Women's Club, Lois & Rose Sts.  
La Habra  
2nd & 4th Fri. 8 P.M.

Marjorie Stout  
Caller

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1st & 3rd Fri. 8-12 P.M.

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Belles and Beaux  
Woman's Club House  
Yorba Linda  
2nd Fri.

Don Frisbee  
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Invitational

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Carlin G. Smith Playground  
511 West Avenue 46  
2nd & 4th Fri.

Doug Crowe  
Caller  
Invitational

Do-C-Do Club  
Adobe Hall, Valley Center  
3rd Fri. 8 to 12 P.M.

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Invitational

## FRIDAYS

Verdugo Circle Eight  
Verdugo Playground  
1st & 3rd Fri.

Carl Myles  
Caller  
Invitational

Docey'Do  
Temple City Womens Club  
Temple City  
2nd Fri.

Carl Myles  
Caller  
Invitational

Cotton and Denim  
Farnsworth Park  
Altadena  
4th Fri.

Carl Myles  
Caller  
Invitational

(A) Buttons & Bows  
Van Nuys  
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Jes I. Brown  
Caller  
Invitational



Granada Park Methodist Church  
Alhambra  
1st & 3rd Fri.

Bill Ray  
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# SATURDAY

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# SUNDAY

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2nd & 4th Sunday

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# WHO'S CALLIN'



Just about two years ago seven callers in the Los Angeles area did all the calling that had to be done. Today the more than 50 Square Dance callers listed here find it difficult to meet all the engagements that are constantly arising. The intermediate or advanced Square Dancer realizes the great advantage in listening to and enjoying the calling of more than just one individual. Each caller has much to offer and each is worth discovering for yourself. Of those listed below see how many you can remember having danced to .

Alumbaugh, H. T. (Doc).....SYcamore 21363  
Bade, Al.....SUset 18494  
Ballenger, Max.....  
Byrne, Walt.....SYcamore 41427  
Davis, Myron H. (Lefty).....LOgan 56039  
Delgado, Vic.....  
Donhoff, Wayne.....CLEveland 68951  
Flint, Oliver.....ORchard 14373  
Garrett, Dale.....SUset 50152  
Gilmore, Ed.....Yucaipa 3033  
Gotcher, Les.....CHarleston 65732  
Graham, Doc.....ATlantic 14200

Greenwood, Norman.....AXminster 11232  
Halley, Delmar.....LYcoming 74332  
Hamilton, Frank.....SYcamore 3-1061  
Henderson, Spike.....STate 42592  
Hoheisal, Jack.....ATlantic 46884  
Hutchins, Jack.....L.B. 301-913  
Jones, Fenton (Jonesy).....CItrus 12221  
King, Johnny.....CItrus 42744  
Korns, Garry.....  
Kugler, Clarke.....ORchard 74720  
Keeny, Ken.....CHarleston 84345  
Little, Paul.....CLEveland 78410  
Marquardsen, Fred.....SYcamore 48041  
Maxhimer, Ralph.....SUset 14183  
Miller, Harry.....L.B. 301-913  
Mitchill, Carolyn.....REpublic 9635  
Mooney, Bill.....FLorida 52355  
Munyon, Jim.....ARizona 38143  
Myles, Carl.....PARKway 3867  
Osgood, Bob.....CRestview 1-8998  
Pattison, Jack.....ATlantic 25006  
Pierce, Paul.....SUset 11752  
Powell, Ted.....El Segundo 633-R  
Preitauer, Gale.....151 - 3rd St., Moor Park  
Reinhardt, Jack.....FEderal 8212  
Roland, Ted.....OREgon 82452  
Russell, Jack.....SYcamore 64725  
Santiestevan, Santie.....SUset 14070  
Shaw, Don.....WAlnut 4215  
Shaw, Ray.....WAlnut 4215  
Taylor, Wm. D. (Bill).....SUset 37384  
Templeton, Larry.....STate 73097  
Visser, Herb.....  
Warga, Wayne.....SUset 23753  
Woodham, Walt.....  
Wyrick, Clyde.....CHase 7-7690  
York, Jim.....ORchard 14981

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# FASHION HINTS

For a more bouffant effect of square dance frocks start ruffles on petticoat just below the hip-line instead of at the hem only. Petticoat should be quite snugly fitted to point where ruffling starts, then flaring gently out.

\* \* \*

For extra frills and a minimum amount of washing-ironing problems, baste in removable yokes and other decorative inserts on bodice of dress that may be washed more frequently and separately. Tape draw strings which may be released while ironing also are time savers.

\* \* \*

Instead of gathering puff sleeves into a stitched sleeve band, finish edge with half inch hem and draw elastic through on safety pin, leaving small opening at under arm seam where pin may be unfastened to remove elastic while ironing.

\* \* \*

Buy a few cute little cotton print house dresses (preferably with flared skirt) in \$2.50-\$2.85 price bracket for those "extra" frocks you'll need in warm weather. Add plain color flounce to bottom of skirt and perhaps bands of same material to neck and sleeves, or use as sash.

\* \* \*

If your solid color square dance frocks or western shirts are getting a little faded from wear and washing, try brightening them up with a tintex bath. Should the new color not please you, it will come out in the next two or three washings anyway.

\* \* \*

Had you thought of dyeing eyelet edging or cotton lace before making your new dress? It makes very effective decoration, especially when dyed to match the predominating color in a cotton print.

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## SquareDancified Advertising:

Wanna' sell that extra pair of boots or that old used P.A. system? Or maybe you'd like to invite newcomers to your dance or let folks know that you're a musician. If what you want to sell or buy has to do with Square Dancing (and you don't want to advertise in the more expensive display space), then this Classified section is for you. Rates are \$1 for the first line and .85 for additional lines, payable in advance. Send your ad (and the dough) to "The Chief in-charge-of Little Ads," 152 N. Swall Drive, Los Angeles 36, California.

### MUSICIANS

#### PIANO

EVA DECKER.....Hillside 5669

#### FIDDLE

FRANK HARPER.....Century 27721

### WESTERN SHIRTS

Washable, Cool	\$4.95 up
Frontier Pants	5.95 up
Hats	2.95 up
Boots	13.95 up
Ties	1.00

Levi's, sizes 24 to 46

### COUNTRY SPORT SHOP

6272 Hollywood Blvd. HE-8185

Open Fridays till 9 p.m.  
Phone orders accepted

**FREE PARKING**

**We Validate  
Your Ticket**

### CLUB INSIGNIAS LOCKETS — TIE SLIDES

Custom Ceramic

Club Insignias—Personalized  
Carla of California — Plymouth 51490

**WANTED:** Some kind hearted Square Dancer with a craving for danger and excitement with little pay but much glory and honor (and possibly even a dance named after them at some early date) as advertising consultant and engineer for Nationally famous monthly periodical. Address all stuff to "Sets in Order" 152 N. Swall Drive, Los Angeles 36, Calif.

**SPECIAL INSTRUCTIONS** in American Square and Round Dance music offered to experienced musicians by appointment only. Complete background on style and rhythms for this specialized type of music given by a specialist in the field. Phone: Eva Decker, Hillside 5669.

### They are SENSATIONAL!

Cotton Print Square Dance Dresses \$9.95  
Tiered Skirts \$5.95

Boots • Shirts • Frontier Pants

### KING'S WESTERN WEAR

6472 Van Nuys Blvd. Van Nuys  
STate 5-2586

### SQUARE DANCE ALBUMS

Caller . . . LES GOTCHER

Album No. 1 — 4 12" records  
(all with calls)

Album No. 2 — 4 10" records  
(4 calls and 4 folk instrumental)

Album No. 3 — 8 10" records  
(all with calls)

All vinylite pressings

Sold in all music stores

### MAC GREGOR RECORDS

729 South Western Ave. Fltzroy 4191

THIRTY

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## *They're Swingable*

Snowy white pique with skirt that swirls and swings with every step is the feature of this popular design.

Bright touches of blue and white and red and white stripe broadcloth outline the square neckline and band the ruffled puff sleeves. The Empire waistline gives a flattering line to the bodice, and a wide flounce finishes off the full skirt.

Available in pique and broadcloth in white, red and all the pastel tones and in calico prints, it comes in sizes 10 to 18. Made to any length.

**\$22.50**

FULL PANTALOONS - \$4.95

PANTALETS - \$3.95



Gay plaid and solid color cotton are combined to fashion the colorful "swing your partner" costume shown at the left. A yoke and puff sleeves of the plaid make a colorful contrast to the solid tone cotton fashioning the boat-neck bodice and the full, flaring skirt. A wide band of the plaid runs across the hipline in front and dips low in back of the skirt, ending in a huge picture bow.

It comes in royal with red plaid, orchid with green and yellow plaid, pink with a matching plaid and in solid cottons with calico print accents.

**\$29.95**

## **KATHY'S COTTONS**

### **SQUARE DANCE DRESSES OF DISTINCTION**

Dresses designed for your club are our specialty and our pleasure.

**12715 Ventura Blvd., North Hollywood**

**Phone: SU 2-8379**



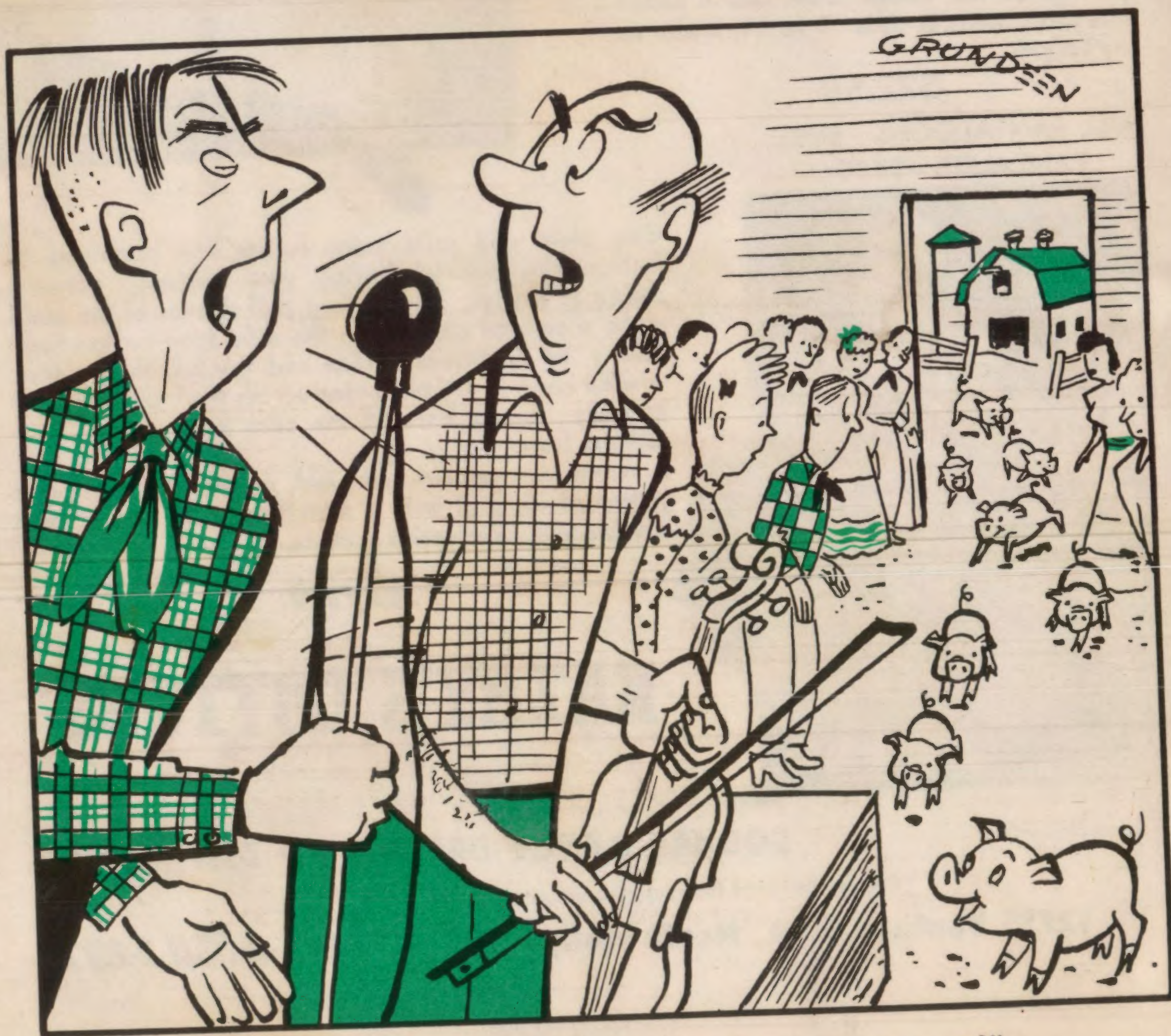
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Los Angeles 36, Calif.

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PAID

BEVERLY HILLS, CALIF.  
PERMIT No. 303



"Hold it, Pardner—what kind of a caller did you say you were?"



**Sets in Order**

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Los Angeles 36, Calif.

## Subscription Order

PLEASE SEND "SETS IN ORDER" to my home for the next year (12 issues) for the special price of \$2.50.

Enclosed is my personal check ( ) money order ( )

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## A SQUARE DANCE MAGAZINE FOR SQUARE DANCERS

Each issue filled with new ideas, new calls, new patter, round dance book and record reviews and coverage of important Square Dance events—all slanted toward the true fun and enjoyment of this hobby.

## KEEP UP WITH THE SQUARE DANCE PICTURE

Have SETS IN ORDER mailed directly to your home every month for a whole year. Your subscription—sent in today—starts with the next issue. Use the Subscription form below for convenience (For your friends of yours there are two extra blanks in the back of this issue.)

**SETS IN ORDER MAKES AN EXCELLENT GIFT  
THE SQUARE DANCIN' FRIEND**

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